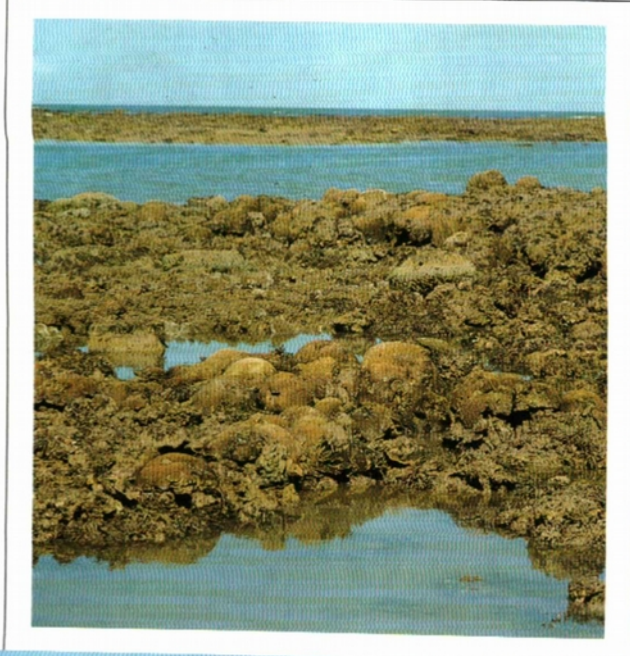
Hablemos de dinero

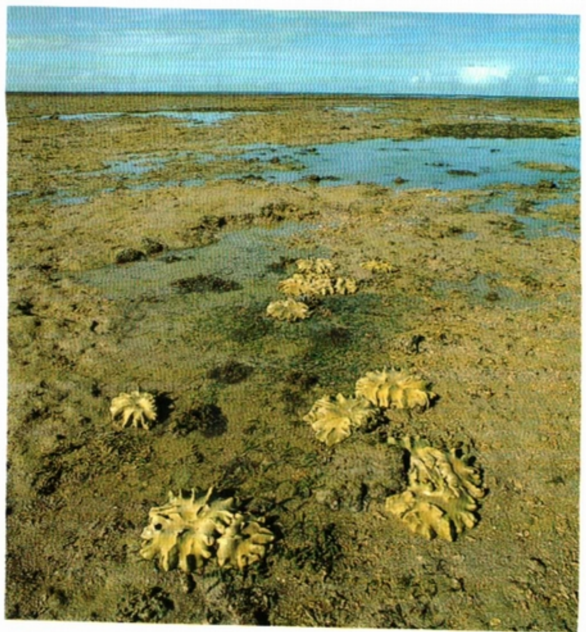


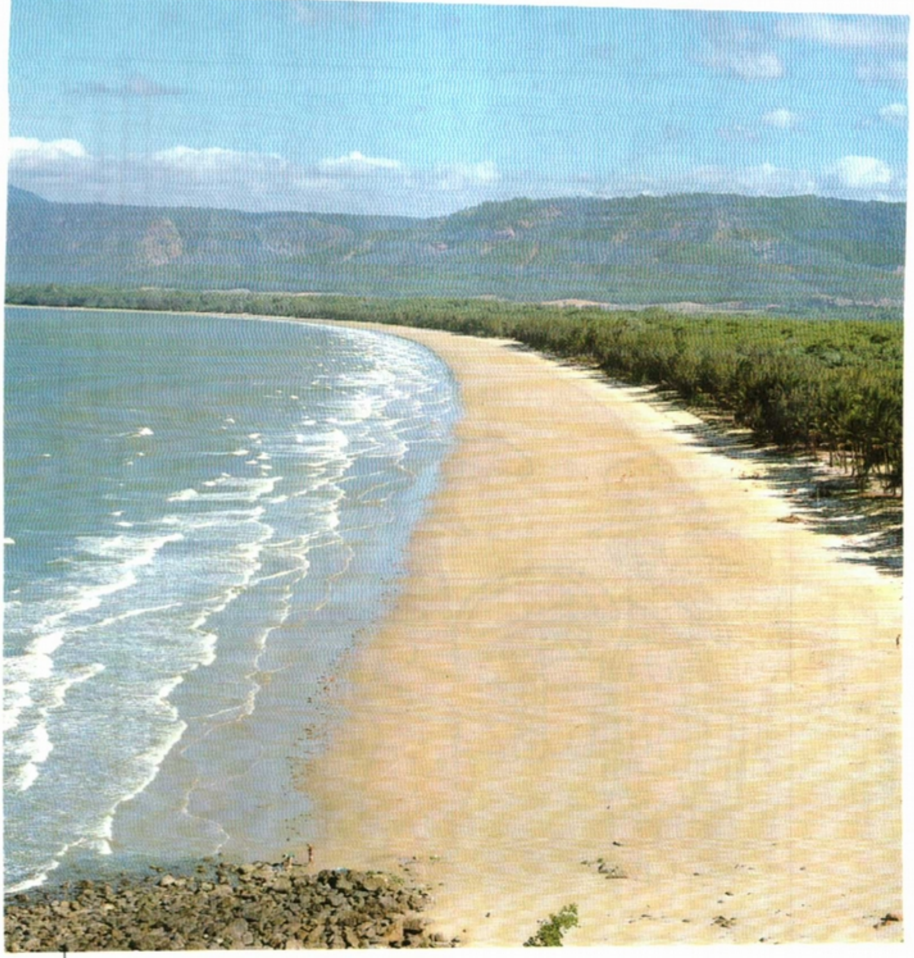
UNIT 86

THIRD LEVEL

A pesar de lo que digan los románticos, el dinero es importante. Y lo es de modo particular cuando se va al extranjero, por negocios o vacaciones, y hay que afrontar banales cuestiones de dinero en una lengua extraña. Es importante expresarse correctamente y entender con precisión, sobre todo cuando se trata de cobrar 'traveller's-cheques', usar cheques y tarjetas de crédito, efectuar compras o bien pedir información sobre los precios de hoteles y restaurantes. Hallarse en aprietos en estas situaciones puede comprometer la tranquilidad de la estancia o causar problemas más serios, como forzar el regreso anticipado a casa por... falta de fondos. Esta Unidad le ofrece la oportunidad de adquirir una cierta desenvoltura en el manejo del dinero, a través de una serie de situaciones que bien podrían ser reales y en las que algunos turistas tienen que habérselas con bancos y tiendas. Por otra parte, los temas gramaticales que verá son: la preposición 'into' y los adverbios 'here', 'there' y 'ever'. La lectura también le hablará de dinero, con un fragmento tomado de una comedia de la década de los treinta, obra de los comediógrafos neoyorquinos Kaufman y Hart.



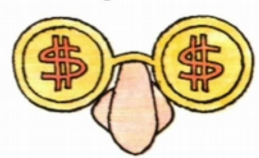




Queensland y la barrera coralina

La costa nororiental de Australia, en el estado de Queensland, está formada por aproximadamente 2.000 kilómetros de barrera coralina, una formación de arrecifes calcáreos a nivel del mar compuestos por 'esqueletos' de madréporas. Cada año la masa de coral se extiende algunos centímetros, volviendo impracticables zonas de mar cada vez más amplias. Hace un tiempo, por ejemplo, el estrecho de Torres entre Australia y Nueva Guinea era navegable; actualmente ya no lo es. Pero si por un lado este proceso puede ser una amenaza, por otro, la vitalidad de la barrera es una garantía: en efecto, los organismos que forman el coral sólo se desarrollan en aguas límpidas y cálidas, las mismas que prefieren los turistas. En las fotos superiores, tramos de la barrera coralina; en la foto lateral, la costa en las proximidades de Port Douglas.

How many dollars to the pound?



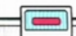
One of the biggest problems you can have when you travel abroad is money. Changing one currency into another, cashing traveller's cheques, using your own cheques and credit cards and working out how much something costs can sometimes create real difficulties. On the cassette, you'll hear how two American tourists in England deal with situations like this. Both of the dialogues take place in a bank. In the first dialogue, the man wants to change some dollars for sterling, and in the second a woman has some traveller's cheques which she wants to cash.

One of the first thing you'll notice in the first dialogue is the use of a little preposition which you've only looked at very briefly in the past: **into**. This has a variety of meanings, all of which you'll find examined in the GRAMMAR section. Here it refers to a change of state, the 'transformation' of dollars into sterling.

You'll also notice that the tourist has a strange way of replying to the cashier when he asks him how he would like his money. Instead of saying **fifty-pound note** and **ten-pound note** he says just **fifties** and **then: Could you give me eight fifties and the rest in tens, please?** This is very common when dealing with large amounts of money, but is hardly ever used when talking about single banknotes. In this case, you may hear the expressions **fiver** and **tenner**, but these are rather informal.

You'll find another strange expression in the sentence **the rate at the moment is one dollar 92 cents to the pound**. Notice how the cashier uses the preposition **to** to give the idea that **one dollar 92 cents** is equivalent to **one pound**. This is a fairly specialised use of **to**, but obviously is quite common when you talk about currency exchange rates.

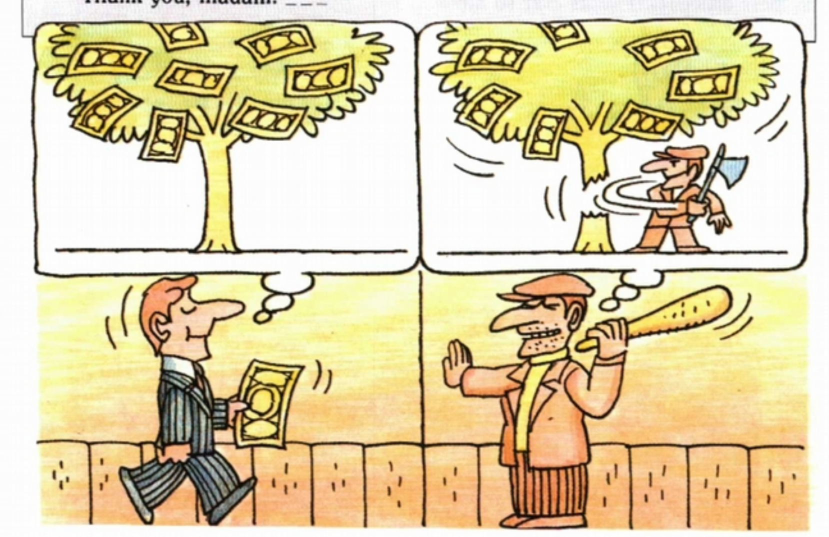
Finally, a note about **here** and **there**. In this Unit, you'll find these two adverbs used quite often, which is not surprising because they are very common when transactions of this sort are taking place. However, they aren't always used in exactly the same way. If you would like a full explanation of how they are used before going any further, you might like to look in the GRAMMAR section.



Eight fifties and the rest in tens

Listen carefully to these two dialogues, paying particular attention to the intonation. Then repeat:

Good morning. Can I help you? ___
Yes. I was wondering if I could change some dollars into sterling here. ___
Yes, of course. How much sterling would you like? ___
Well, I don't know. I'd like to change a thousand dollars, if that's okay. ___
Now then, let's have a look... the exchange rate at the moment is one dollar 92 cents to the pound. That's £580 and 83 pence. How would you like it? ___
Er em... could you give me eight fifties and the rest in tens, please? ___
One hundred, two hundred, three hundred, four hundred, five hundred, and ten, twenty, thirty, forty, fifty, sixty, seventy, eighty... and 83 pence. ___
Thanks a lot. ___
Thank you, sir. Can I help you, madam? ___
Yes. Can I cash these traveller's cheques here, or do I have to go to that window over there? ___
No, you can cash them here. ___
Ah, good. Here you are, then. ___
Do you want to cash all of them? ___
No, just fifty pound's worth. ___
Could I see your passport, please? ___
Oh yes, now where did I put it... it's in here somewhere... here it is. ___
Thank you. Could you sign here and here, please? How would you like your money? ___
In tens, please. ___
Ten, twenty, thirty, forty and fifty. There you are. ___
Thanks a lot. ___
Thank you, madam. ___



UNIT 86

Three thousand should do

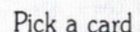
The next dialogue you're going to hear is similar to the first, except for two things. First of all, the tourists aren't American people in an English bank; they're English people in an American bank. Secondly, they don't want to change currency or cash traveller's cheques; the man in the first dialogue wants to use his credit card to get some money, and the woman wants to cash one of her own cheques.

Once again, there are one or two interesting points of vocabulary. Notice, for example, how the man uses **on** in the sentence **Would it be possible to get some cash on my credit card?** Here it's not used as a preposition of place, naturally. It means **paid for by**. You could hear it used in the same way, but in a much more informal way, in a pub: **The drinks are on me!** A **banker's card**, as you ought to be able to guess from the context, is a small plastic card which acts as a guarantee that your bank will pay the other bank, even if you don't have the money in your account. And the little phrasal verb **to write out** is a slightly more formal version of **to write**, though it does have other meanings as well.

There's also a rather interesting phrase in these dialogues: **Thanks ever so much.** This is just an emphatic way of thanking someone. In the second dialogue, for example, the woman was obviously in a difficult situation, and so she is very relieved when the cashier is able to help her!

Finally, there are two little points of usage that you need to look at. The first appears right at the end of the first dialogue: **You, too.** You shouldn't have too much trouble guessing what this means, even if the word order seems rather strange at first sight.

The second is a special use of the verb **to do: Oh, a hundred dollars should do me, I think...; Well, I've got a driving licence. Will that do?** This use of **to do** is very common, especially in the UK. The basic meaning is **to be suitable** or **enough**, but it can also be followed by a personal object (often an object pronoun), and in this case it becomes **to be suitable** or **enough for**.



Pick a card

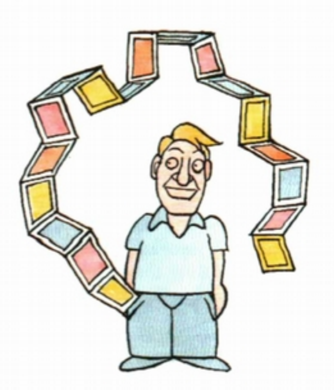
In these dialogues, the cashiers are American and the two tourists are English. Listen carefully to the way the man uses the verb **to do**:

Good morning. ___
Ah... good morning. I was wondering... I need some cash, but unfortunately I've left all my money at home. Would it be possible to get some cash on my credit card? ___
Which credit card do you have? ___
It's a Visa. ___
Yes, of course. How much would you like? ___
Oh, a hundred dollars should do me, I thing... ___
Could I have your card, please? ___
Oh, yes, of course... here you are. ___
Thank you. Do you have some means of identification? ___
Well, I've got a driving licence. Will that do? ___
Don't you have a passport? ___
No, I don't, I'm afraid. I left it at the hotel. ___
One second, please. Yes, that'll be fine. Could you sign here, please? Thank you very much. And here's your money. ___
Thanks ever so much. ___
You're welcome. Have a nice day. ___
You, too. ___

Good morning. I was wondering if you could give me some information. ___
Certainly, madam. ___
Is it possible for me to change an English cheque in the United States? ___
Well, it is possible. It depends on the amount and whether you have a banker's card. ___
Oh, yes. I've got a banker's card. There's no problem there. How much am I allowed to have? ___
I think the limit is five hundre dollars. ___
Oh, that's fine, then. I only need about a hundred to get a plane back to Los Angeles... now, here's my banker's card. I'll just write out the cheque. There you are. ___
How would you like it? ___
In tens, please. ___
There you are, ma'am. ___
Thanks ever so much. ___
You're welcome. ___



Someone's been in the wallet



Let's move out of the bank now, and follow a couple of American tourists as they go to rent a car. One verb that crops up often is **to pay**. Remember that the preposition that comes after this verb can change. It depends on the noun that follows it. So you pay **with a** (or **by**) **cheque** or **credit card**, and **in cash** (as you can see, **cash** is a noun as well as a verb). If you want to, you can also use **cash** without the preposition: **Will you be paying cash?**

To type up is a little bit like **to write out**. It's a slightly more formal version of **to type**, and the assistant uses sit here as a mark of respect for his customer. And **over**, as you can see, isn't just a preposition of place. It can also be used to express the idea of **more than**.

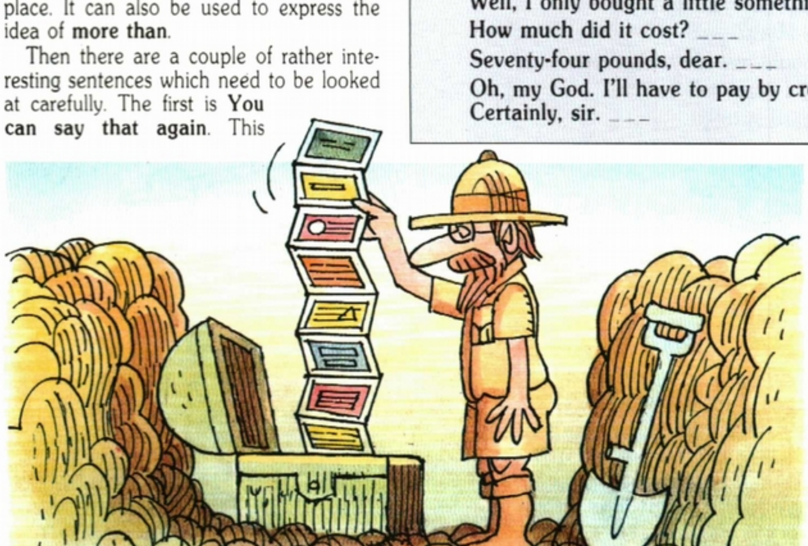
Then there are a couple of rather interesting sentences which need to be looked at carefully. The first is **You can say that again**. This doesn't mean that he hasn't heard what his wife said and wants her to repeat it. It is a little expression used when someone wants to state that they agree very strongly with what has just been said. The second sentence is **Have you been in my wallet again?** Obviously, the man doesn't mean that he's seen his wife's footprints on the banknotes in his wallet! He's asking her if she has taken his wallet without asking him and used some of the money that was in it.

Finally, don't be alarmed by the fact that the assistant talks about **hiring** a car while the tourist talks about **renting** one. As you may remember, **to rent** in this sense is the American English equivalent of the verb **to hire**. Remember, however, that it's only used in this way for cars, boats and so on.

In cash or by cheque

Pay careful attention to the way the speakers in this dialogue use the verb **to pay**:

Good morning. ___
Good morning. I'd like to rent a car, please. ___
Certainly, sir. Which model were you thinking of hiring? ___
Well, I don't know. What models do you have? ___
Well, we have Escort GLs, Escort Xr3is, Sierras and a couple of Scorpios. ___
How big are the Scorpios? ___
Three litres, sir. ___
Ah, that sounds about right. How much do they cost? ___
The Scorpio costs £47.50 a day sir. We also have a weekend rate of £75. And if you would like it for the whole week, it costs £200. ___
Well, we just need it for the weekend. That price sounds a little high, though. ___
Well, yes, unfortunately car hire is a little more expensive here than in the States, sir. ___
You can say that again. Okay, I'll take it. ___
I'll just type up the contract. Do you have some form of identification with your name and address? ___
Yes, of course. Here's my passport. ___
Will you be paying cash? ___
Oh, yes. ___
There you are, sir. Could you sing here, please? Thank you very much. ___
Okay. Ten, twenty, thirty, forty... that's strange. I had over a hundred pounds in here last night! Myra? Have you been in my wallet again? ___
Well, I only bought a little something for Brent, dear. ___
How much did it cost? ___
Seventy-four pounds, dear. ___
Oh, my God. I'll have to pay by credit card, I'm afraid. ___
Certainly, sir. ___



Henry is over the limit

After hiring their car for the weekend, our two tourists decide to do a little bit of shopping. One of the places they decide to visit is a rather expensive antique shop. There they see a rather nice chair which they would like to buy.

There are one or two things you need to know about the chair to understand exactly what is going on in the dialogue. First of all, notice that Myra says of the chair: **It's a Queen Anne, isn't it?** This is an example of how it's sometimes possible to leave words out when they are understood. As everybody in the situation knows that the chair is the subject of the conversation, the woman leaves the word **chair** out of her sentence. It was, in fact, made during the reign of Queen Anne (1702-1714). Secondly, the saleswoman refers to one or two of the characteristics of furniture produced in this period. In particular, she points out the **ball and claw design** at the base of the legs. The end of the chair legs in fact, are shaped like the claw of an animal which is holding a ball.

There are some rather useful words in the dialogue. The first is **change**. This is the amount of money you pay for a service. **To exceed**, of course, means **to be greater than**. So when the woman says **you've already exceeded the credit limit** she actually means that the man has already used his credit card to pay for so many things that the credit card company won't allow him any more money. Notice also the use of the phrase **to die with envy**. Be careful to use the preposition **with** after this expression, and not ***from***.

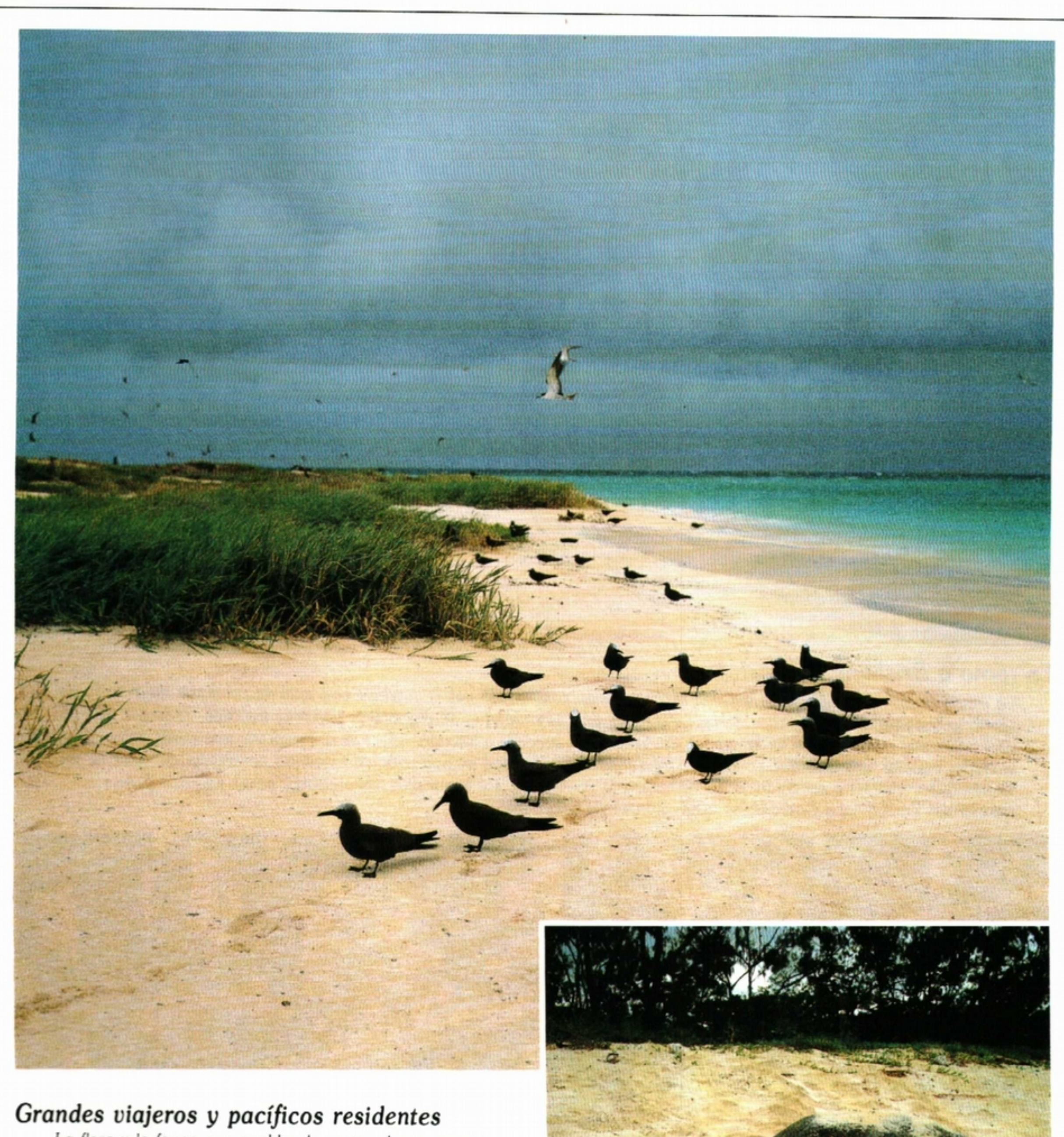
Finally, let's have a look at the sentence **Why ever not?** Here, **ever** is used to give extra force to a question. You can find it quite often used like this, naturally enough after the question words **how, what, when, where, who** and **why**. In cases like this, it always comes after the question word, even if there is an auxiliary verb in the sentence: **How ever do you think we are going to pay for it?; What ever are you buying a Queen Anne chair for?**

The antique shop

In this dialogue, you'll find that Henry uses the adverb **ever** in a very unusual way. Listen and repeat:

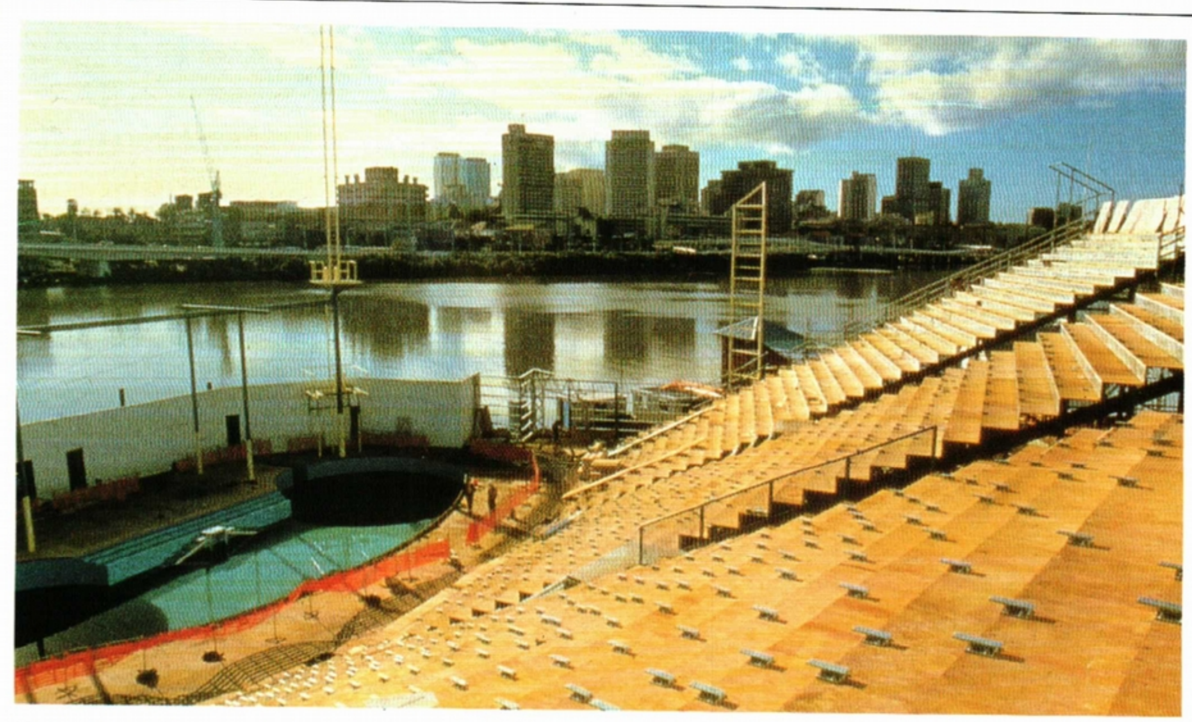
Good morning, sir. Good morning, madam. Can I help you? ___
Yes. We were looking at this chair. ___
Ah. I can see that you have very good taste. This is one of the best pieces we have. ___
It's a Queen Anne, isn't it? ___
Yes, that's right, madam. Notice the back with this characteristic vase shape and the ball and claw design at the base of the legs. A marvellous piece of work. ___
How much would something like this cost? ___
Well, this particular piece is worth at least a thousand pounds, but I can let you have it for eight hundred. ___
Eight hundred pounds, eh? ___
It would look divine in the hall, Henry. ___
That's just what I was thinking. Is it possible to arrange for shipment to the States? ___
Yes, of course. We send some of our best pieces to the USA. There would be an additional charge, of course. ___
Oh, naturally. What do you think, Myra? ___
Oh, let's take it, Henry. Martha would just die with envy. ___
Okay. You do accept credit cards, I suppose? ___
Yes, of course, sir. Which credit card is it? ___
It's a Visa. ___
That'll do nicely. ___
Here you are. And here's my passport. If you could send it to the same address... ___
Of course. One second, please. ___
I shouldn't be doing this. ___
Oh, come on, Henry. You only live once. ___
Excuse me. I'm afraid we can't accept your card, sir. ___
Why ever not? ___
Well, I'm afraid you've already exceeded the credit limit. ___
But that's impossible. I have a limit of 25,000. Myra? You haven't been using my card again without telling me, have you? ___
Well, I just bought a little something for Julie and Sam. You know how they love modern art. And Leonard. And little Jimmy, of course... ___
Oh, my God! ___





Grandes viajeros y pacíficos residentes

La flora y la fauna que pueblan la costa y las numerosas islas de Queensland están entre las más variadas del mundo. Bajo el agua se pueden admirar desde innumerables especies de algas, invertebrados y pequeños peces multicolores, hasta tiburones y barracudas. Con respecto a las magníficas estrellas de mar, se había difundido la noticia de que estaban devorando la barrera coralina, y por esto fueron perseguidas; pero parece que el fenómeno tiene proporciones irrelevantes. Entre el agua y la tierra se desplaza plácidamente la tortuga verde (foto lateral), mientras que entre aire, tierra y mar vuela a gran velocidad el charrán común (foto superior) que cada año migra de un hemisferio a otro siguiendo la estación cálida.



En torno a Brisbane, el 'desierto'

La concentración demográfica en algunas zonas urbanas, contrastada por la ausencia casi total de población en el vastísimo territorio restante, es característica de toda Australia. En Queensland la desproporción está muy marcada, dado que de cada diez habitantes cinco residen en la capital, Brisbane (fotos superior e inferior); los otros se hallan en gran parte en las pequeñas ciudades costeras, mientras que en la árida zona interior la densidad de población se encuentra por debajo del valor de un habitante por kilómetro cuadrado. Brisbane comparte con Sydney sus comienzos como colonia penal: en 1824 fueron transferidos de Sydney a Brisbane los malhechores más peligrosos.





Something for the folks

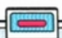
There is one problem about taking money abroad we haven't dealt with yet: finding you haven't got any letf! That's exactly what's happened to Henry, who's just realised his wife's been spending a little too much money on presents for their friends and relatives. The dialogue you're about to hear takes place when Henry and Myra get back to the hotel, and he finally asks his wife where all the money has gone.

The little discussion that takes place between them is actually very useful, because, as you'll notice, it contains all of the main pronunciations of the letter *e*. Now, you saw the most common ways in which *e* is pronounced in Unit 64. Here, however, we've broadened the field to include a number of others, some of which are quite surprising. You might find it useful to go through the dialogue with a dictionary before you start listening. Not only will you be able to look up the meanings of the words which you don't know; you'll also be able to check on their pronunciation.

Stormy weather

When one of the old-fashioned sailing ships encountered a storm, it very often had to turn away from the direction of the wind to avoid damage. In this case, the helm (the wheel that guides the ship) had to be turned 'hard up' (all the way) towards the direction of the wind, so that the ship could change its course.

Nowadays, very few people remember what 'hard up' actually means. But people use it all the time. The reason is that the expression was borrowed from nautical jargon to describe the situation of a man who has very little money, and so has to 'get through the storm' as best as he can.



To err is human, to forgive divine...

In this dialogue, you're going to hear of the main ways in which the letter *e* is pronounced in English. Listen carefully:

Okay, Myra, now I want to know what you spent all the money on.

All what money?

All the money that was in my wallet and my Visa credit account.

Ah. Well, I only bought a few things for the folks back home.

Do you mind being a little more precise?

Okay. Now, I got Max and Mimsi a picture. It's really nice, Henry. It's called 'Phoebus Seizing the Ogre's Eye'.

'Phoebus Seizing the Ogre's Eye'? Who the hell painted that?

A guy called Handseer. He lived in the 19th century.

Handseer?

Then I got Julie and Sam a picture by a modern artist called Yuri Ripemoff. He's a Russian emigré, apparently. Came over here in the late sixties. It's called 'My Fiancée at the Ballet Number 6'. It's really lovely, dear. It's all white and blue. They're going to be over the moon when they see it.

So is Yuri Ripemoff when he sees the cash.

Now, let's see. What else was there? Oh, yes. Leonard's encyclopaedia.

Leonard's encyclopaedia?!

Yes. I found this beautiful Victorian medical encyclopaedia in a little place near the King's Road early on Tuesday morning. You know... when you were sleeping after the party. He'll just love it. You know what a health fanatic he is.

How much did that cost me?

Oh, that was only two hundred and eighty pounds.

Only? Oh my God. Suddenly I feel very sick.

Little Jimmy's got one of those new radios. You know. The kind with the weird antennae.

You came to England to buy Jimmy a radio?

Well, I've never seen them in the States, honey. Now, please don't interrupt while I'm thinking.

How could I have been so dumb? Why did I put her name on the credit card account?

Then there's 'The Beau's Bier'.

'The Beau's Bier'?!

Yes. It's a wonderful picture, darling, really. I thought we could hand it in the living room. It's this young man just after he's died... then there's the stuffed bear's head for Hank. He loves nature, doesn't he, so I thought...

That's enough! You do realize, don't you, that we haven't got any more sterling at all? I came over here with three thousand pounds in traveller's cheques and a credit account of twenty-five thousand dollars! And now I've got exactly ten pounds fifty-three pence left. Plus the fact that I have to ship back to the States a picture of 'Phoebus Seizing the Ogre's Eye', a painting by some crazy Cossack, half a dozen dogeared volumes by a Victorian quack which tell me how to cure rheumatism and goitre, and the flea-bitten cranium of a grizzly bear.

They don't have grizzlies over here, dear...

I don't care! Now, we're going to go out this afternoon and take everything back to the shops you bought them from...

But Henry. You know what they say... to err is human, to forgive divine...

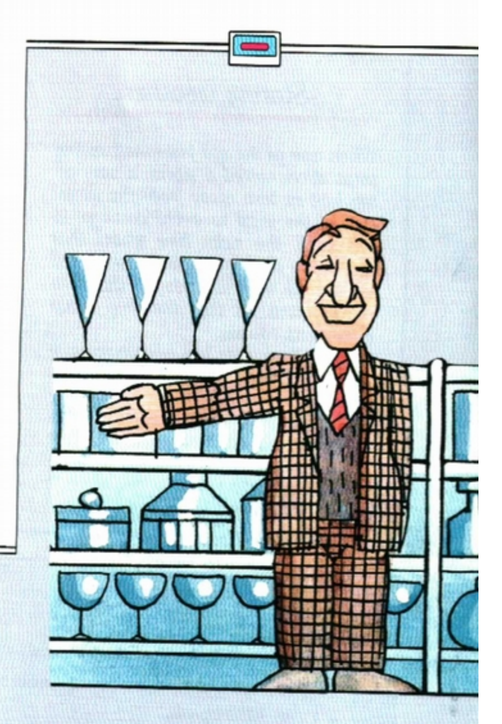
UNIT 86

Dinero fácil

Con la primera y segunda conversación finaliza la historia de Myra y Henry, la pareja de turistas americanos que ha encontrado en las secciones SPEAKING y LISTENING. Henry parece ya resignado a las compras extravagantes de su esposa, y antes de enviar la mercancía a Estados Unidos se dispone a asegurarla. Pero Myra siempre tiene la última palabra.

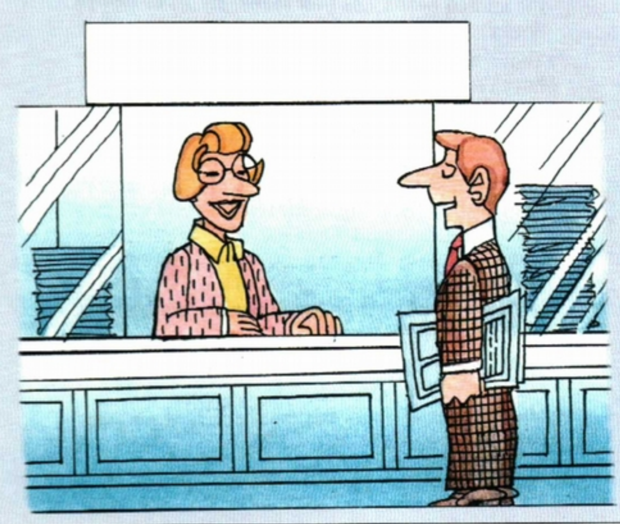
También en la tercera conversación se habla de dinero. Existen varios modos de hacer dinero, pero el más fácil, y también el más peligroso, es precisamente el de 'hacerlo' literalmente, con papel, tinta y nervios firmes. Esta es la actividad preferida de la banda que le presentamos. Todo parece ir muy bien para los pillos, hasta que uno de ellos comete un error...

De los vocablos y las expresiones que no conoce vale la pena citar **greedy** (ávido), **to arouse suspicion** (suscitar sospechas), **getaway** (fuga) y **to go like the clappers** (correr como un loco). **On-the-spot-fine** es la multa que se paga directamente al policía, y la expresión **keep your shirt on** es un modo de decir a alguien que no pierda la calma. Finalmente, note el término **stand**, que en la segunda conversación aparece con dos acepciones diferentes. En efecto, en el título significa 'batalla', 'resistencia', mientras que en el sustantivo compuesto **cakestand** significa 'pedestal': por lo tanto, en este caso, la palabra indica la bandeja para postres provista de pie.



INSURING PHOEBUS AND THE BEAU

~ Good morning. Can I help you? ___
~ Yes. I'm sending some things back to the States and I'd like to insure them against damage and theft, if that's possible. ___
~ Of course, sir. Now then. Can you tell me exactly what you're sending? ___
~ Right. There are three pictures, first of all. ___
~ I see. And how much are they worth? ___
~ Well, the one with Phoebus and the Ogre is £800. ___
~ Phoebus and the Ogre? ___



~ Yes, that's right. Then there's the one by that Russian... that cost £1,500. It's called 'My Fiancée at the Ballet Number 6'. Then there's 'The Beau's Bier'. That's worth another £5,000. ___
~ The Beau's Bier? ___
~ Yes. The Beau's Bier. Then there's stuffed bear's head. That's only worth a hundred and fifty pounds. And a very large radio with a weird antenna. That cost seventy pounds. ___
~ Seventy pounds for a radio? ___
~ Yes. Well, it's not just a radio. It plays cassettes and compact discs, too. And it has a weird antenna. ___
~ I see. Anything else? ___
~ Oh yes. I nearly forgot. A Queen Anne chair. That's worth £800. Oh, and a Victorian medical encyclopaedia. That cost £260. ___
~ Is that all? ___
~ Yes. Well, my wife bought some jewellery as well, but we're taking that with us on the plane. ___
~ I see. And will the goods be travelling by air? ___
~ No. I can't afford to send it by air. It's going by ship. ___
~ Mmm. Comprehensive insurance will cost £27.50. ___
~ Oh, that's not much at all. ___
~ No, well, apart from the pictures, there isn't anything that's really very fragile. As long as everything's well-packed, there shouldn't be too many problems. It's when you start transporting things like crystal and porcelain that the cost of insurance really starts to go up. ___
~ I see. ___



MYRA'S LAST STAND

~ These are just beautiful. How ever do they make these things? ___
~ Yes, they are nice, aren't they, madam? ___
~ How much do they cost? ___
~ Well, they're quite expensive I'm afraid. The whole set costs more than £1,500. Including the cakestand. ___
~ My goodness. But they are gorgeous. Martha would just die with envy. Look, do you mind if I pay by cheque? ___
~ Well, we shouldn't accept it really. Do you have a banker's card? ___
~ Yes, I do. ___
~ Very well, then, madam. Would you like me to arrange for shipment to the United States for you? ___
~ No, that's okay. I'll get them picked up this afternoon. I'll have to tell my husband before, thought. He's arranging for the insurance... ___

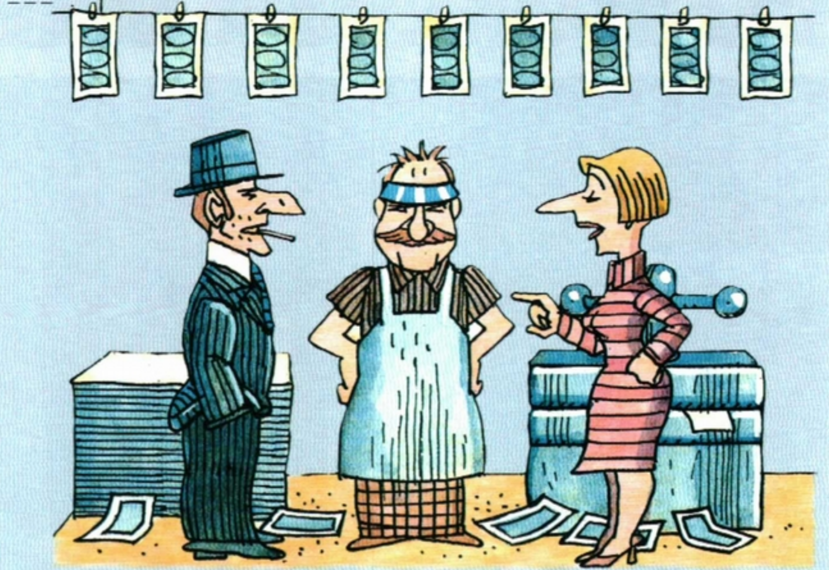
The power of the greenback

Money talks; but there is nothing, it seems, that talks louder than the US dollar or, as it's familiarly known, 'greenback'. And for a long time Americans seem to have been aware of the power of their national currency. As early as 1837, the writer Washington Irving, lamenting his countrymen's attachment to financial gain, spoke of 'the almighty dollar, that great object of universal devotion throughout our land'. Since then, his term, 'almighty dollar', has slipped into American slang, a symbol of the power of money to control men's lives.

Naturally enough, then, American slang has also developed a term for the last dollar you have in your possession: 'bottom dollar'. You'll find this used quite a lot in the expression 'to bet one's bottom dollar': 'I bet my bottom dollar you've never been to Hawaii'. It's used, of course, when a person is absolutely sure of something. In this situation, you could also use the expression 'to bet someone dollars to doughnuts': 'He bet me dollars to doughnuts that I wouldn't be able to change a cheque in this bank, but he was wrong'. Doughnuts, you may be surprised to hear, are small, ring-shaped cakes cooked in fat!

And if you want to say that something or someone is false, you can always use the expression 'phony as a three-dollar bill'. Or if something seems rather strange, all you need to do is substitute 'phony' with 'queer': 'The whole thing seems as dreer as a three-dollar bill'. But don't ask where these three-dollar bills come from: that, as the Americans would say, is the sixty-four dollar question!

GET RICH QUICK



~ That should do it. ___
~ Don't you want to make any more tonight? ___
~ Now, let's not get too greedy. Fifteen thousand pounds a night is enough for anyone. ___
~ But that's only five thousand each. ___
~ Listen. The key to success in this game it to keep production low, so as not to arouse suspicion. ___
~ Who's that? ___
~ I don't know, do I? ___
~ Look out the window, Rich. ___
~ It's the fuzz! ___
~ You're joking! ___
~ No, I'm not. ___
~ What are we going to do? ___
~ Keep your shirt on. Rich, go and see what they want. ___
~ Me? ___
~ Yes, you. ___
~ Okay, boss. ___
~ What do you think they want? ___
~ I don't know. But we'd better get ready to make a quick getaway. ___
~ Phew! ___
~ Well? What did he want? ___
~ It was my car. It was parked on a double yellow line. ___
~ Oh, thank God for that. My heart was going like the clappers. ___
~ So I just moved it and paid the fine. ___
~ Fine? What fine? ___
~ Well, he gave me an on-the-spot fine. ___
~ How much was it? ___
~ Ten quid. Anyway, I paid him and he went away. ___
~ Hang on. What did you pay him with? ___
~ With this, of course. ___
~ I don't believe it! This money's still wet, you twit! ___
~ Oh. Sorry, boss. ___

Sobre la cresta de la ola

Si bien los australianos han acogido con entusiasmo la ingeniosa invención del surf, parte del éxito se debe seguramente a la abundancia de olas oceánicas perfectas y de perfil turbulento de que disfrutan. El único modo de domarlas y aprovechar su temible potencia es mantenerse en equilibrio sobre la tabla que se desliza entre las olas. La atracción y la dificultad de este deporte son tales, que para muchos constituye casi una religión que los lleva a peregrinar devotamente, estación tras estación, en busca de las mejores olas. Los santuarios del surf se hallan en la Golden Coast, en el sur de Queensland, donde también hay una localidad llamada Surfers Paradise. En las fotos, una competición de 'surf life saving', la especialidad del surf de salvamento.







Una preposición, tres adverbios y algo nuevo



La preposición into

Las preposiciones **in** y **to** indican la permanencia en un ambiente circunscrito (lugar en dónde) y un desplazamiento (lugar a dónde) respectivamente, mientras que la preposición **into** es la combinación de ambas. Por lo tanto, ésta expresa un movimiento desde el exterior al interior de un lugar circunscrito y se utiliza junto a verbos tales como **to go**, **to walk**, **to come**, **to run**:

I went straight into the bank.

They walked into an antique shop.

Esta diferencia general de uso no es válida para los verbos que expresan un movimiento que tiene un comienzo y un fin, como por ejemplo **to throw** y **to jump**, que pueden ir acompañados, en forma indiferente, tanto por **into** como por **in**:

He threw his old credit card in (into) the bin and put the new one in his wallet.

Mary jumped in (into) the car and drove away to do the shopping.

También se utiliza **into** para indicar una transformación, un cambio o el paso de un estado a otro, tanto en un sentido literal como en un sentido figurado:

Can I change some dollars into sterling here?

She's turned into the biggest miser I've ever known.

Translate this sentence from English into Spanish.

Además existen algunos casos particulares, en los que es necesario utilizar esta preposición: para indicar una división aritmética; para dar idea de un choque entre dos personas o cosas inanimadas; en la expresión **to be into...** (ser aficionado a..., tener un interés específico por...):

Let's see. Seven into twenty-one is three, so each of us has to pay three pounds.

My husband walked into a shelf full of china in the gift shop.

She's really into antiques.

Los adverbios here y there

En su significado principal, los adverbios **here** y **there** indican, respectivamente, un punto próximo y uno distante con respecto a quien está hablando:

Can I cash these traveller's cheques here or do I have to go to that window over there?

Could you sign here and here, please?

No obstante, el uso de los adverbios es mucho más amplio. Ya han sido tratados los casos en los que **here** y **there** van precedidos por preposiciones (**up**, **here**, **down**, **there**, Unidad 84) y cuando ocupan la posición inicial dentro de la frase (Unidad 61), exigiendo la inversión del verbo con el sujeto, cuando éste no es pronombre:

There goes our bus. Now we have to walk.

Además, se utilizan **here y there** en algunas estructuras muy comunes sobre todo en el idioma hablado.
Cuando **here** va seguido por el verbo ser y por un sustantivo, se usa para mostrar u ofrecer algo. Expresiones como **here's my passport**, **here's your change** equivalen, por lo tanto, al español 'he aquí mi pasaporte', 'he aquí su cambio'. En el lenguaje informal **here's** y **there's** a menudo van seguidos por sustantivos plurales: **Here's your papers**. **There's your suitcases**.
Las expresiones idiomáticas **here you are** y **there you are** acompañan con frecuencia el gesto de ofrecer algo a alguien y corresponden al español 'aquí tienes', 'aquí tiene':

'Could I have your card, please?' 'Oh, yes, of course. Here you are.

'How would you like it?' 'In tens, please.' 'There you are, sir.'

El adverbio ever usado para subrayar

En las frases interrogativas introducidas por una **question word**, se puede usar el adverbio **ever** como refuerzo, con el fin de dar énfasis y expresar admiración, ira, estupor o perplejidad, según el contexto y la entonación de la pregunta. En la mayor parte de los casos **ever** sigue inmediatamente a **how**, **what**, **when**, **where**, **who** y **why**, aun en presencia de un verbo auxiliar:

How ever do you think we are going to pay for it?

What ever was the name of the antique shop?

Where ever did you buy that marvellous chair?

Who ever is that man buying that horrible chair?

Why ever did you buy that Queen Anne chair?

La transcripción al español de esta construcción enfática puede tener diferentes posibilidades. Los ejemplos presentados sobre estas líneas podrían ser traducidos por '¿Cómo diablos piensas que lo pagaremos?'; '¿Cuál era el nombre de aquel negocio de antigüedades?'; '¿Dónde dices que has comprado aquella silla maravillosa?'; '¿Pero quién es aquel tío que está comprando aquella silla horrenda?'; '¿Por qué habrás comprado aquella silla Queen Anne?'.
Es conveniente prestar atención para no confundir este uso de **ever** con las conjunciones compuestas como **whatever**, **wherever**, **whoever**, etc., tratadas en la Unidad 74.



En esta sección ha aprendido:

- la preposición **into**;
- los adverbios **here** y **there**;
- el uso del adverbio **ever** como refuerzo.

UNIT 86

Demasiada riqueza hace daño

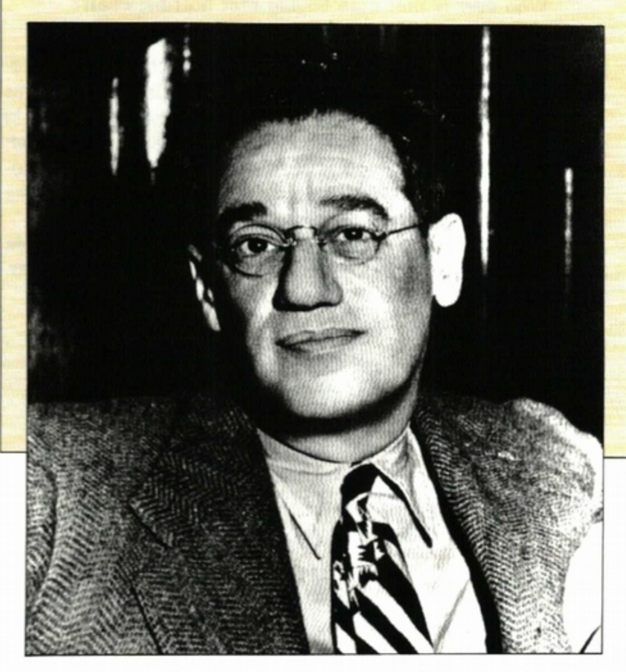
Es raro que una pareja de escritores sepa elaborar un texto en común, pero cuando la asociación funciona puede producir hasta una serie de obras maestras. Esto es lo que sucedió en Broadway, en la década de los treinta, con los comediógrafos George Simon Kaufman (1889-1961) y Moss Hart (1904-1961). Individualmente, ninguno de los dos logró llegar a la cumbre del éxito, pero juntos, o en colaboración con otros autores, dieron lo mejor de sí mismos.

De su asociación nacieron algunas comedias brillantes y satíricas consideradas entre las más inspiradas de su tiempo. **'You can't take it with you'**, de 1936, de la cual leerá ahora una escena, ganó el prestigioso premio Pulitzer. La trama es paradigmática: dos familias de condiciones y principios radicalmente diferentes entran en contacto, en virtud del amor surgido entre dos de sus hijos. Como es fácil imaginar, se produce el inevitable enfrentamiento entre dos filosofías de la vida. Por un lado, el tenaz sentido del trabajo acompañado por la ambición y el deseo de riqueza. Por el otro, el apego a los pequeños placeres de la vida, la sabiduría de quien por el dinero no está dispuesto a perder salud, amistades y afectos.

La escena que sigue muestra cara a cara a los dos jefes de familia, el rico Mr Kirby y el mísero Martin Vanderhof (llamado **Grandpa**, es decir abuelo).

KIRBY. (*outraged*[1]) I beg your pardon[2], Mr Vanderhof, I am a very happy man.
GRANDPA. Are you?
KIRBY. Certainly I am.
GRANDPA. I don't think so. What do you think you get your indigestion from? Happiness? No, sir. You get it because most of your time is spent in doing things you don't want to do.
KIRBY. I don't do anything I don't want to do.
GRANDPA. Yes, you do. You said last night that at the end of a week in Wall Street you're pretty near crazy[3]. Why do you keep on doing it?
KIRBY. Why do I keep on – why, that's my business. A man can't give up[4] his business.
GRANDPA. Why not? You've got all the money you need.





You can't take it with you[5].
KIRBY. That's a very easy thing to say, Mr Vanderhof. But I have spent my entire life building up my business.
GRANDPA. And what's it got you?[6] Same kind of mail every morning, same kind of deals[7], same kind of meetings, same dinners at night, same indigestion. Where does the fun come in?[8] Don't you think there ought to be something more, Mr Kirby? You must have wanted more than that when you started out[9]. We haven't got too much time, you know – any of us.
KIRBY. What do you expect me to do? Live the way you do? Do nothing?
GRANDPA. Well, I have a lot of fun. Time enough for everything – read, talk, visit the zoo now and then[10],

1. **Outraged:** indignado.
2. **I beg you pardon:** le pido disculpas.
3. **You're pretty near crazy:** Usted está casi loco.
4. **Give up:** renunciar.
5. **You can't take it with you:** frase que da título a la comedia y sintetiza la filosofía de Mr Vanderhof.
6. **What's it got you?:** ¿qué es lo que le ha dado?
7. **Deals:** negocios.
8. **Where does the fun come in?:** ¿dónde está la gracia?
9. **When you started out:** cuando usted empezó.
10. **Now and then:** cada tanto/de vez en cuando.

practice my darts[11], even have time to notice when spring comes around[12]. Don't see anybody I don't want to, don't have six hours of things I have to do every day before I get one hour to do what I like in[13] – and I haven't taken bicarbonate of soda[14] in thirty-five years. What's the matter with that?

KIRBY. The matter with that? But suppose we all did it? A fine[15] world we'd have, everybody going to zoos. Don't be ridiculous, Mr Vanderhof. Who would do the work?

GRANDPA. There's always people that like to work – you can't stop them. [...] There're always people to go down to Wall Street, too – because they like it. But from what I've seen of you, I don't think you're one of them. I think you're missing something.

KIRBY. I am not aware of missing anything[16].

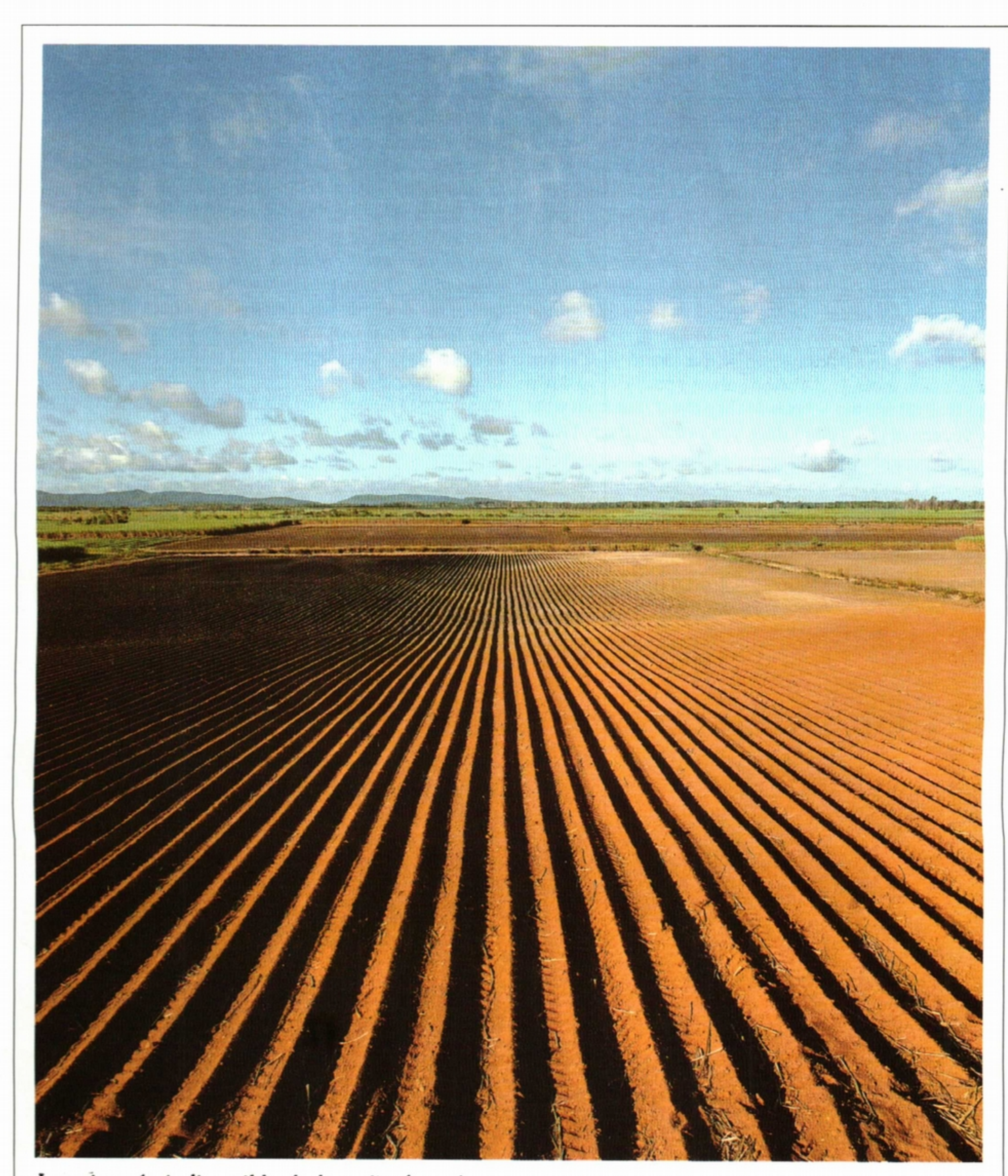
GRANDPA. I wasn't either, till I quit[17]. I used to get down to that office nine o'clock sharp[18], no matter how[19] I felt. Lay awake[20] nights for fear I wouldn't get that contract[21]. Used to worry about the world, too. Got all worked up[22] about whether Cleveland or Blaine was going to be elected President – seemed awful[23] important at the time, but who cares now? What I'm trying to say, Mr Kirby, is that I've had thirty-five years that nobody can take away from me, no matter[24] what they do to the world. See?

KIRBY. Yes, I do see. And it's a very dangerous philosophy, Mr Vanderhof. It's – it's un-American[25].



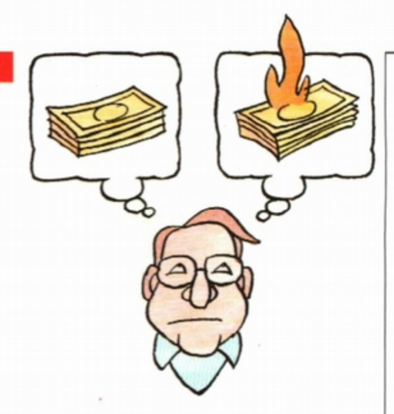
11. **Darts:** juego de dardos.
12. **Comes around:** llega.
13. **I get one hour to do what I like in:** que yo tenga una hora para hacer lo que me gusta.
14. **Bicarbonate of soda:** bicarbonato de sodio.
15. **Fine:** bello, en sentido irónico.
16. **I am not aware of missing anything:** que yo sepa no me falta nada.
17. **Quit:** lo dejé.
18. **Sharp:** en punto.
19. **No matter how:** no obstante.
20. **Awake:** despierto.
21. **Contract:** contrato.
22. **Got all worked up:** me excitaba mucho.
23. **Seemed awful:** parecía terriblemente. Aquí sería más correcto utilizar **awfully** en lugar de **awful**; sin embargo, el uso del sustantivo en lugar del adverbio es muy común en el inglés americano.
24. **No matter:** no importa.
25. **It's un-American:** no es americano.

En la foto de arriba, una escena tomada de la comedia 'You can't take it with you'. En la página anterior, George Simon Kaufman y una vista parcial de Broadway.

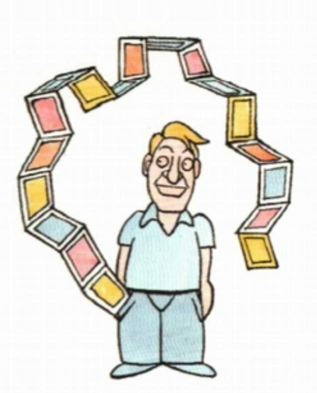


La primacía indiscutible de la caña de azúcar

Los recursos alimentarios de Australia son suficientes para cubrir las necesidades del país y dedicar una parte notable a la exportación; y esto es así a pesar de que la escasez de agua impide cultivar la mayor parte del suelo agrícola nacional: en efecto, actualmente sólo un 50 % de los terrenos agrícolas es productivo. Entre los productos principales de este sector figura la caña de azúcar, que ha llevado a Australia a la cabeza de la producción mundial. Crece casi exclusivamente en las llanuras costeras de Queensland, donde las lluvias son constantes y el clima templado. En la imagen, el terreno arado, listo para recibir a las jóvenes plantas de caña.



(to) accept	aceptar
account	cuenta
additional	adicional
alarmed	alarmado
antique shop	tienda de antigüedades
(to) arouse	suscitar, despertar
(to) arrange	organizar, proveer
as long as	con tal que, a condición que
back	respaldo
ball and claw design	modelo de bola y garra
banker's card	cheque de caja
base	base
beau	petimetre, galán
bier	féretro
(to) broaden	ampliar
by cheque	con cheque
by credit card	con tarjeta de crédito
cakestand	bandeja para postres con pie
cash	al contado
(to) cash	cobrar
cashier	cajero
(to) change a cheque	cambiar un cheque
characteristic	característico
charge	gasto



Synonyms and antonyms

Preste atención a las leves diferencias en el uso de los sustantivos ***price, cost*** *y* ***charge****. Hablando de la cantidad de dinero necesaria para la compra de un objeto, el término que se debe usar es* ***price****:* ***What's the price of this painting by Bunstable?***

Cost *tiene un significado muy similar al de* ***price****, pero se utiliza sobre todo en sentido amplio:* ***The cost of living has gone up again****. Además, se usa* ***cost*** *para indicar el coste de un servicio desde el punto de vista del comprador:* ***What was the cost of the insurance for all this stuff?***

En cambio, se utiliza ***charge*** *para indicar el importe requerido por quien vende, a cambio de la prestación de un servicio. En este sentido se aproxima al español 'tarifa':* ***'The insurance charges were really hight'****. Se usa, particularmente, para precisar la suma de dinero requerida a una persona para permitirle hacer algo, como por ejemplo entrar en un museo:* ***The admission charge for the Whitstable Fish Museum has gone up 5p.***

claw	garra
comprehensive insurance	seguro a todo riesgo
Cossack	cosaco
cranium	cráneo
credit limit	crédito máximo
crystal	cristal
currency	divisa, cambio
damage	daño
divine	divino
dogeared	oreja de burro
dumb	estúpido (USA)
(to) exceed	exceder
exchange rate	tasa de cambio
fiver	billete de cinco libras esterlinas
flea-bitten	comido por las pulgas
fragile	frágil
getaway	fuga

goitre	bocio, buche
greedy	ávido
grizzly bear	oso gris de América del Norte
in cash	al contado
(to) insure	asegurar
into	en, adentro
ogre	ogro
on-the-spot-fine	multa de pago inmediato
over	más de
piece	pedazo, trozo
porcelain	porcelana
quack	matasanos
quid	esterlina
rheumatism	reumatismo
(to) seize	aferrar, agarrar
(to) ship	embarcar
shipment	embarque
stand	pedestal
stuffed	embalsamado
surprising	sorprendente
suspicion	sospecha
taste	gusto
,tenner	billete de diez libras esterlinas
(to) type up	escribir a máquina
unfortunately	desafortunadamente, lamentablemente
vase	florero, tiesto, maceta
weird	muy raro, muy extraño
window	ventanilla
(to) work out	calcular
(to) write out	escribir, compilar

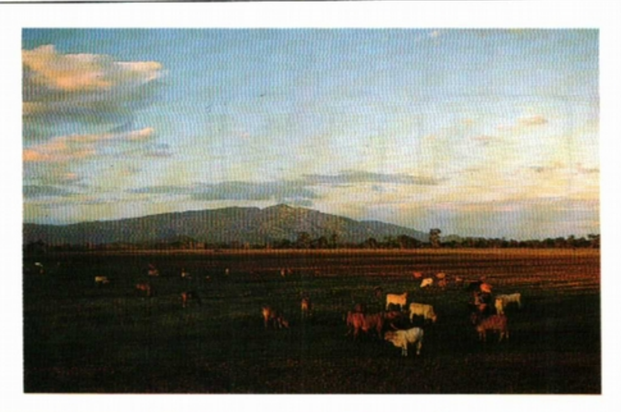


Errar es humano

(to) be over the moon	estar contentísimos
(to) die with envy	morir de envidia
(to) err is human, to forgive divine	errar es humano, perdonar es divino
(to) go like the clappers	ir como un loco
(to) keep one's shirt on	mantener la calma
thanks ever so much	muchísimas gracias
that'll do nicely	irá muy bien
you can say that again	puede decirlo nuevamente (o en voz alta)
you only live once	sólo se vive una vez

Estepas y pastizales

Dejando atrás las espléndidas playas situadas al este e internándose en el corazón de Queensland se avanza por una estepa escasamente poblada, que en gran parte ha permanecido en estado silvestre. Las únicas intervenciones humanas que han producido cambios significativos en el paisaje han sido la canalización de los ríos y la excavación de pozos artesianos que han permitido la ampliación de los pastizales. En esta región, la cría en gran escala de razas ovinas y bovinas muy apreciadas constituye el principal recurso económico (en las fotos). Esta zona proporciona, sobre todo, carnes congeladas para la exportación.





Exercise 1

Reconstruya las dos conversaciones que se ocultan en este ejercicio, poniendo las frases en el orden debido. La primera frase es la indicada por la letra f.

a) **Of course. How much sterling would you like, sir?**
b) **Er... could you give me two fifties and three tens, please?**
c) **I'd like to change up 30,000 pesetas.**
d) **Fifty, one hundred, and fifty and 45 pence.**
e) **I see. Let's have a look... the rate at the moment is 185,33 pesetas to the pound. That's £165,45. How would you like it?**
f) **Good morning, sir. Can I help you?**
g) **Yes. I'd like to cash these traveller's cheques, please.**
h) **In tens, please.**
i) **No, just seventy-five pound's worth.**
j) **Yes. I'd like to change some pesetas into sterling.**
k) **Yes, of course. Here you are.**
l) **Can I help you, madam?**
m) **Do you have your passport, madam?**
n) **Ten, twenty, thirty, forty, fifty, sixty, seventy and five. There you are.**
ñ) **Thank you. Could you sign here and here, please? How would you like your money?**
o) **Do you want to cash all of them?**



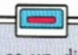
Exercise 2

Añada los términos correctos en los espacios vacíos de esta conversación:

Good afternoon. Can I help you?
Yes. I was a) ___ **... Would it be possible to get some cash** b) ___ **my credit card?**
Which credit card do you have?
It's a Visa.
Yes, of course. c) ___ **cash would you like?**
Oh, fifty pounds should d) ___ **.**
Could I have your card, please?
Yes, of course... e) ___ **.**
Thank you. Do you have some form of f) ___ **?**
Will a passport g) ___ **?**
Yes, that'll be fine.
Could you h) ___ **here, please?**
Thank you very much. Ten, twenty, thirty, forty, and fifty.
Thanks i) ___ **so much.**
You're j) ___ **.**



Exercise 3



Este ejercicio es un dictado tomado de la sección READING. Escuche toda la grabación, luego vuelva a escucharla y transcriba aparte el fragmento. Después confronte lo que ha escrito con el texto que figura en las soluciones.



Exercise 4

Escondidos en este esquema hay diez vocablos o expresiones que ha encontrado en el curso de la Unidad. Pueden estar dispuestos horizontal, vertical o diagonalmente. ¿Logrará hallarlos todos?

g i p o m b f d p y r t i k o h
h d e r t y u l v f r o f s w k
k i f e w v o z o f r p i g s m
k i u b a n k e r s c a r d k g
l o f d c n b e q c p y t o u r
w h y e v e r n o t h c t e l e
k i j h g f r s w e x a l o r e
k i r o h i u g v f o s r i y d
c r e d i t l i m i t h k g u y
l o n y r u y t t o e x c e e d
l i t o e k b g h d f v j m x g




SOLUCIÓN DE LOS EJERCICIOS

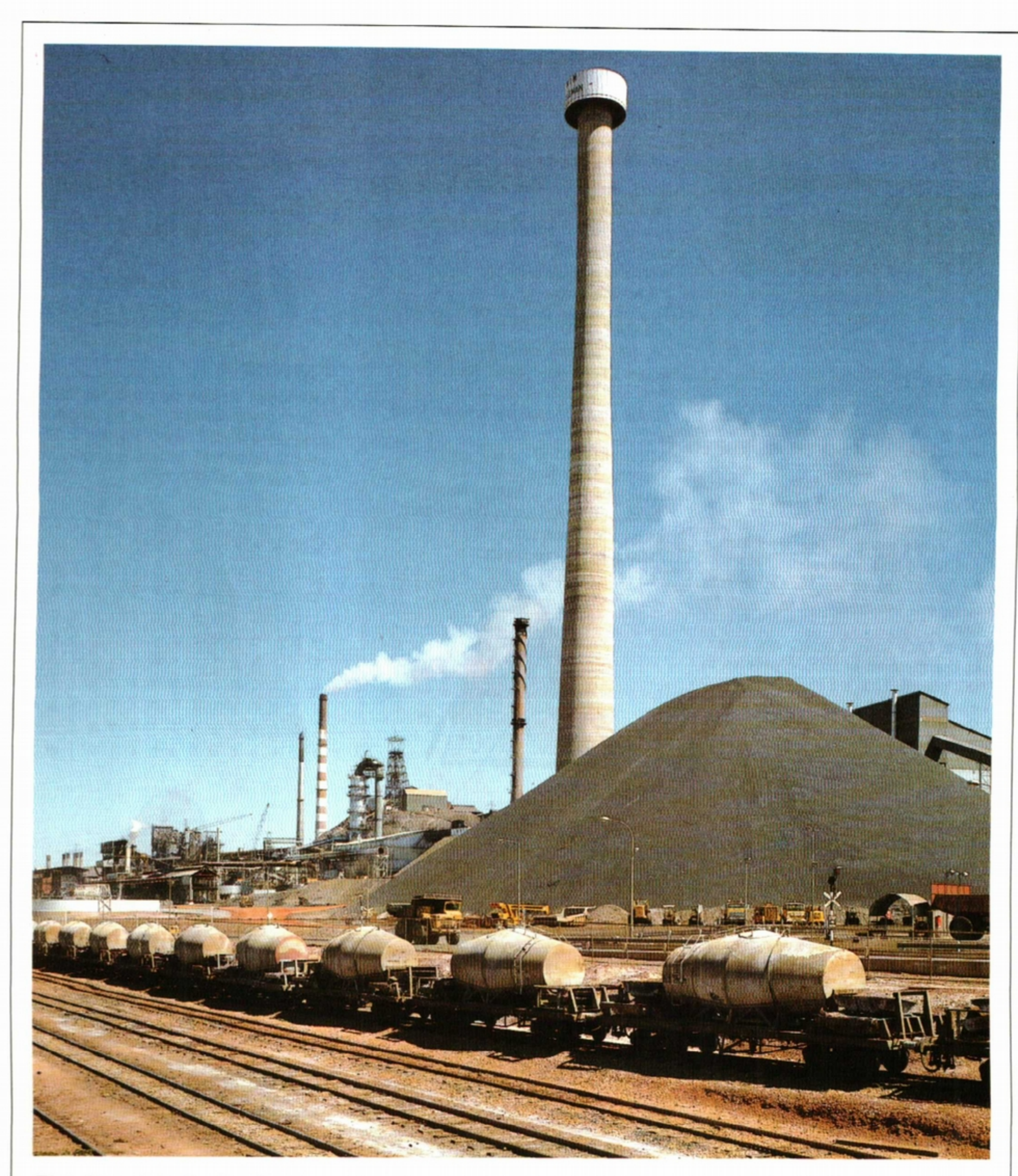
Exercise 4
He aquí la solución del esquema:

g i p o m b f d p y r t i k o h
h d e r t y u l v f r o f s w k
k i f e w v o z o f r p i g s m
k i u b a n k e r s c a r d k g
l o f d c n b e q c p y t o u r
w h y e v e r n o t h c t e l e
k i j h g f r s w e x a l o r e
k i r o h i u g v f o s r i y d
c r e d i t l i m i t h k g u y
l o n y r u y t t o e x c e e d
l i t o e k b g h d f v j m x g

Exercise 1
El orden exacto es el siguiente: **f, j, a, c, e, b, d, l, g, o, i, m, k, ñ, h, n.**

Exercise 2
a) **wondering.** b) **on.** c) **How much.** d) **do.** e) **Here** (o **There**) **you are.** f) **identification.** g) **do.** h) **sign.** i) **ever.** j) **welcome.**

Exercise 3
He aquí el texto del dictado: **That's very easy thing to say, Mr Vanderhof. But I have spent my entire life building up my business. And what's it got you? Same kind of mail every morning, same king of deals, same kind of meetings, same dinners at night, same indigestion. Where does the fun come in? Don't you think there ought to be something more, Mr Kirby? You must have wanted more than that when you started out. We haven't got too much time, you know — any of us.**



El cobre viaja hacia el océano

Hasta hace algunas décadas, la zona interior de Queensland sólo era conocida por sus grandes extensiones de pastizales: parecía que nunca iba a impulsar experimentos productivos de otro tipo. No obstante, también en esta zona surgió la exigencia de nuevas fuentes de réditos; así comenzó la explotación de los yacimientos mineros: carbón, cobre, plata, bauxita. El único inconveniente que aún obstaculiza el desarrollo de esta actividad es la escasez de vías de comunicación con la costa. En la foto, una mina de cobre en Mount Isa, estación terminal del tramo ferroviario más largo de cuantos unen el interior con el puerto de Townsville.